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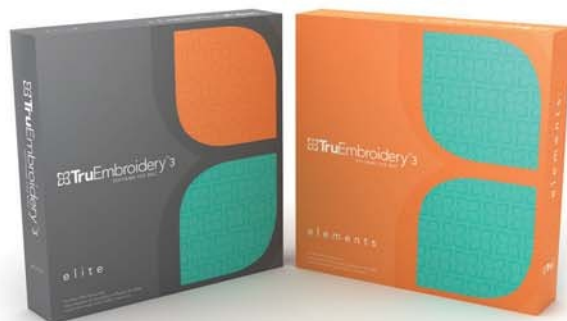
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NEW Exclusive
Fancy Felines
Collection at
shopsewitall.com.

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CREATIVE MACHINE Embroidery

VOLUME 16 • ISSUE 1

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Vol. 16, No. 1. *Creative Machine Embroidery* (ISSN 1541-5414), is published bi-monthly, by a division of F+W, A Content + eCommerce Company, 741 Corporate Circle, Ste. A, Golden, CO, 80401. Periodicals postage paid at Golden, CO 80401 and additional mailing offices. Copyright ©2016 by F+W Media, Inc. All rights reserved. Nothing may be printed in whole or in part without permission from the publisher. Subscriptions are \$29.95 for 1 year (6 issues). Canadian subscriptions add \$6 per year (includes GST and postage). Elsewhere outside the U.S., add \$12 per year postage. Payment in U.S. funds must accompany all orders outside the U.S. For subscriptions, address changes and adjustments, write *CME*, P.O. Box 420235, Palm Coast, FL 32142-0235, or call 1-800-677-5212, or email cmembroidery@palmcoast.com. Return undeliverable address to P.O. Box 4446, STN Industrial Park, Markham, ON L3R 6G9 Canada. Canada post publications agreement No. 41411572.

POSTMASTER: Send address changes to *Creative Machine Embroidery*, PO Box 420235, Palm Coast, FL 32142. Return undeliverable Canadian addresses to Bluechip International, PO Box 25542 London, ON N6C 6B2 Canada.

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Subscription rates for the United States and possessions: \$29.95 for one year (6 issues). Canadian subscriptions add \$6 per year (includes GST and postage). Elsewhere outside the U.S., add \$12 per year postage. Payment in U.S. funds must accompany all orders outside the U.S. Major credit cards accepted. Some back issues of *Creative Machine Embroidery* magazine are available at \$6.99, payable in advance.



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a note from the editor

It's a cat, cat, cat, cat world!

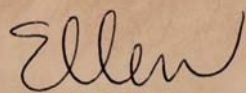
Cats are everywhere! We're seeing their little faces on fabrics, fashions, jewelry, paper products, artwork and more. Our response was to create an exclusive embroidery design collection celebrating the little creatures. You'll find six designs, showcasing different cat breeds, in our Fancy Felines collection. We think it's a super cute idea to embellish a big bag with each design, as seen on the cover. But you could also personalize your feline's bed with her name centered between two of the faces. Or embroider a set of tea towels for a friend. Send photos of your cat creations to info@cmemag.com or post them to our Facebook page. We'd love to see your interpretation of this trend.

We asked you on Facebook if you had pets and how they "helped" you in your creative endeavors. What a response! So many of you have cats, dogs and even rabbits. And most of your pets like to play with thread, snuggle on fabric or otherwise interfere with your in-progress projects. It's all part of the fun, right? If you're looking for more ways to say "thank you" to those pets of yours, find our Pet Projects ebook at shopsewitall.com.

If you don't have any pets, don't worry. There's plenty more in this issue to excite you! We're introducing a few new columns for 2017, including "Quilt This," Software Savvy" and "Unique Technique." In "Quilt This," Lori Baker provides innovative ideas for incorporating machine embroidery into quilting projects. Lisa Shaw teaches you all about getting the most out of your software investment in "Software Savvy." And Pamela Cox shares fun additions to your embellishment arsenal in "Unique Techniques."

I hope you love the new additions and fabulous projects in this issue. Drop us a line anytime at info@cmemag.com.

Enjoy!



Ellen March

Content Director

coming attractions

Get out into the garden and put your hands in some dirt! We're debuting a new Irresistible Insects collection in the March/April issue, on newsstands Feb. 14, 2017. You'll also learn new techniques for embroidering sheers; how to combine small designs into a large-scale motif; expert tips for embroidering leather; and more.





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contributors

lisa archer



("In the Hoop: Valentine's Gift Bag" — page 30) is the owner and creative director of Pickle Pie Designs. She loves the challenge of creating in-the-hoop designs that reflect

her personal style.

Home Base: Holly Springs, NC

Visit: picklepiedesigns.com

lori baker



("Quilt This: Getting Started" — page 24) is on the editorial staff of *McCall's Quilting* and *Quiltmaker* magazines. She has sewn most of her life

and has a rich heritage of sewists, quilt makers and crafters in her family.

Home Base: Westminster, CO

pamela cox



("Unique Technique: Cutwork" — page 26) received a fashion design degree from The Boston School of Design with an emphasis on patternmaking. Purchasing her first

embroidery machine added a new dimension to her education.

Home Base: Dublin, NH

sandra geiger



("Everlasting Glove" — page 44) loves to experiment with a variety of fabrics and sewing machines to create new techniques and add extra pizzazz to her sewing projects.

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charise randell



("Purr-fect Patchwork Purse" — page 38) lives in Seattle with her husband and two boys. A fashion designer for twenty years, she designs apparel, purse, and quilting patterns.

Find her sewing patterns and tutorials on her blog.

Visit: charisecreates.blogspot.com

kim saba



("Bolder Shoulders" — page 52) holds a degree in fashion design from the Fashion Institute of Technology. She loves to sew, play with her two dogs and collect

everything vintage.

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lisa shaw



("Software Savvy" — page 22; "His & Hers" — page 48) has been involved with machine embroidery education and inspiration since the mid '90s. Lisa's

teaching philosophy is that the computer is a tool, and the artistic beauty that we can create with the computer is inside each of us.

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katrina walker



("Border Blooms Skirt" — page 34) specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep.

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Learn More

about the experts and designers featured in this issue at cmemag.com.

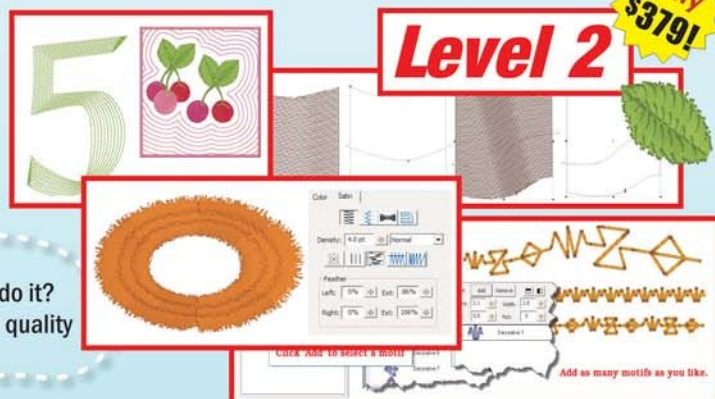
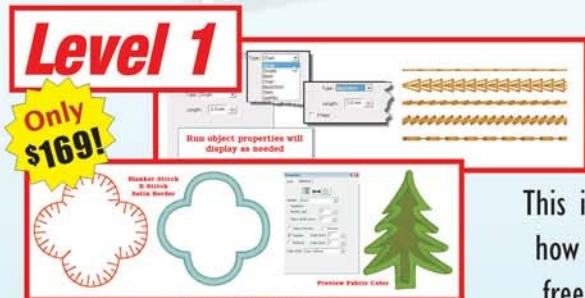


- This Issue's Inside Look - **StitchArtist™**

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tips & tricks



HOOP STATION

Store hoops and rulers in a vertical desk organizer.

Jackie T., Facebook

STABILIZER RACK

Use a wine rack to store stabilizer rolls in a more decorative way.

Candy T., Facebook



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for techniques and tricks to further your embroidery.



MAGICAL ERASER

Use a rubber cement pick-up eraser to assist in removing spray adhesive from hard surfaces.

Jess W., Facebook

CONTACT DESIGN

Decorate your machine by cutting shapes and patterns from contact paper. The paper is low-tack so it's easy to remove without any residue left behind.

Gloria R., Facebook



SNIP SASH

Instead of hanging your snips around your neck, thread a longer ribbon through the handles and sling them across your body so they hang by your hip on your dominant side. They'll be within easy reach and the longer ribbon gives you a good range of movement.

Kate Z., email



Send your tips and tricks

to info@cmemag.com or post them on our Facebook fan page at facebook.com/creativemachineembroidery. If your tip is published, you'll receive a fabulous gift.

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1. Transition your wardrobe layers from winter to spring in a custom-designed pashmina. Purchase a **Pashmina Style Wrap Blank** and add any embroidery design to the luxurious fabric for a custom look. Featured pashminas are in teal and eggplant, but if jewel tones are not for you, there are 26 other color options. (\$14.99, allaboutblanks.com)

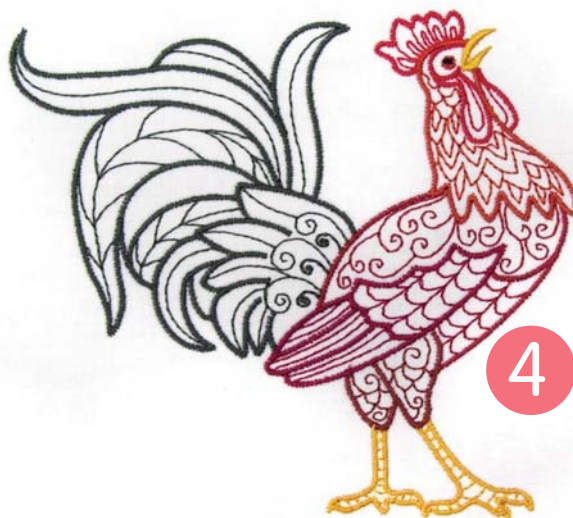


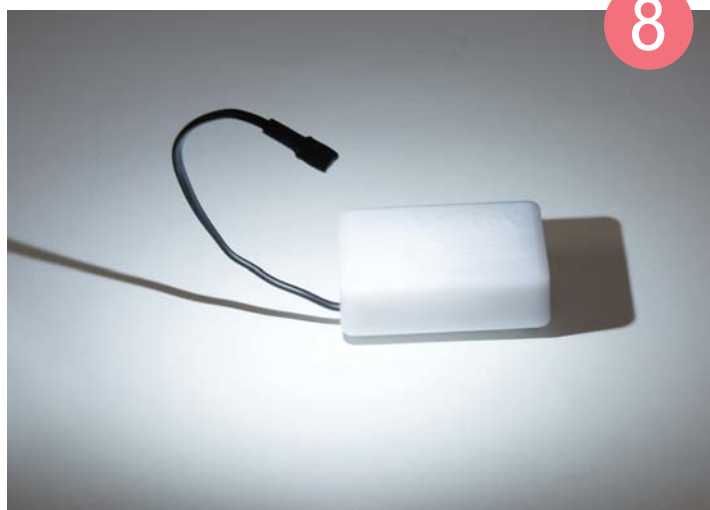
2. What is more romantic than a girl who wears flowers in her hair, and what girl wore them best? **The Frida Style Girl Design** features the classic Mexican painter in a softer tone. She is adorned with large rosettes in her hair and draped in jewels, just the way Frida styled her famous self-portraits. (\$10.99, etsy.com/shop/OTKETO)



3. Start the New Year right and log your dreams, inspirations and project notes in **Rifle Paper Co. Notebooks**. A collection of three 64-page tapestry-stitched notebooks will give you the opportunity to create. (\$15, riflepaperco.com)

4. Welcome the Chinese Year of the Rooster with the perfect **Rooster Design**. This design is beautiful, confident and complex, just like the zodiac sign. Perfect for anyone born in 1921, 1933, 1945, 1957, 1969, 1981, 1993, 2005 or 2017. (\$2.50, etsy.com/shop/SanitysEmbDesigns)





5. Make someone you dearly love a treat with the **Baby Deer Machine Embroidery designs** and Hand Embroidery Pattern. You have the option of hand or machine embroidery with this CD that contains two deer designs, two text display options and multiple vine designs. The combinations are endless and perfect for a pillow or wall hanging. **(\$15, abitofstitch.com)**
6. Get the perfect blend of fabrics for your appliqué projects using the **Color Dash** by Heather Jones Charm Pack. This pack is full of vibrant greens, mustards, salmons and magentas paired with cool black and grays. The colors come in prints that vary from painted stripes to arrows and hand drawn swirls. **(\$12, robertkaufman.com)**
7. Diamonds are a girl's best friend, but this **Jewel Design** is for anyone who is loving the big crystal trend. This simple but perfectly designed cut stone would look great in any color combination. There are endless possible uses for the design. **(\$3.25, etsy.com/shop/CocobeanBoutique)**
8. Give yourself the light you need at your embroidery station with **ViviLux LED Sewing Light**. The self-adhesive Velcro makes it easy to place anywhere on your machine or station. The light features a bendable wand with two bright LED lights that will last you up to 50,000 hours and comes with a USB charging cord for the rechargeable high-capacity battery. **(\$29.99, harbor-sales.com)**

must haves

the latest & greatest tools & designs

9



9. Add a splash of the tropics to your Valentine's Day celebration with the darling **Love Flamingoes Design**. With two cute flamingoes touching beaks, this design is sure to warm up your winter embroidery. (\$1.99, [etsy.com/shop/HopscotchByMarianne](https://www.etsy.com/shop/HopscotchByMarianne))

10



10. Make a loving quilt with the **Sea of Hearts Digital Quilt Pattern** from *Quiltmaker*. The simple patchwork blocks allow customization, as the little solid heart units can be placed in almost any position within the blocks. The finished quilt size is 40" square. (\$5.99, quiltandsewshop.com)

11

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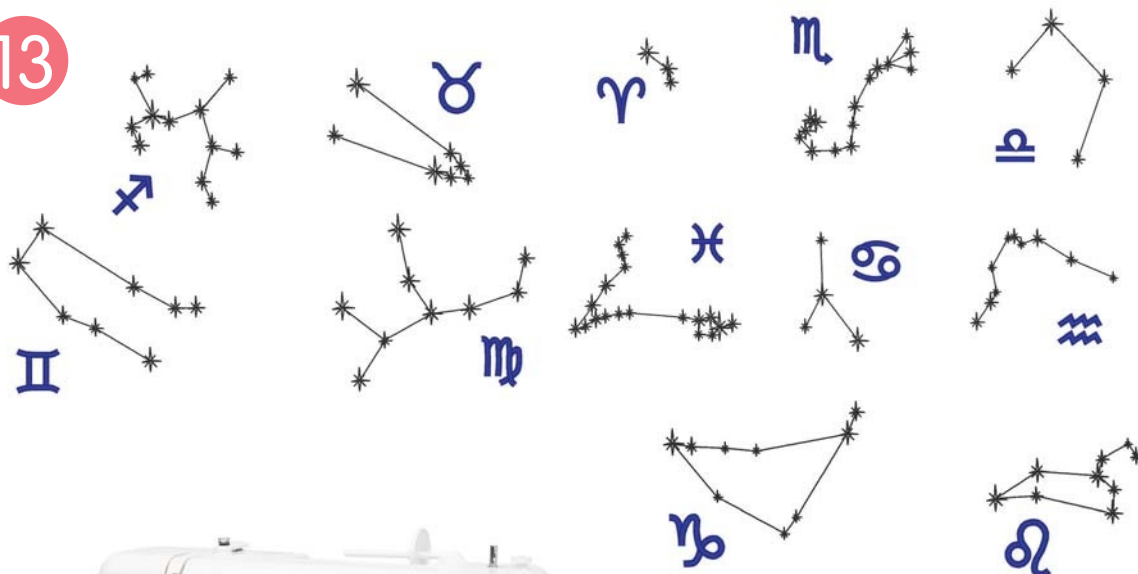
11. Get the complete embroidery package with **Hatch Embroidery Digitizer**. This unique software will take your embroidery to the next level, allowing you to digitize designs from scratch. You will have the option to use tools such as freehand, motif, ambiance quilting, color blending and more to create a professional design. (one-time payment of \$1,099; 6- and 12-month payment options are available, wilcom.com/hatch)

12. Organize your embroidery hoops using the **Holdi Embroidery Hoop Holder**. This soft, flexible product has the ability to hold up to four hoops on your wall. The easy-to-use and easy-to-mount tool comes in emerald and lavender. (\$19.99, smartneedle.com)

12



13



14



15



**CME Exclusive
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a limited time!

13. A new year holds many new adventures in our stars. Celebrate your constellation with the **12 Stars of the Zodiac Collection**. Each design is unique, just like each zodiac sign. The collection includes each zodiac's symbol and constellation. **(\$42.99, etsy.com/shop/Artapli)**

14. Help #SewUpACure when you purchase the **JANOME NPCF50 sewing machine**. A portion of the proceeds from each machine will go to the National Pediatric Cancer Foundation. The orange accents and National Pediatric Cancer Foundation logo on the sewing machine will remind you of your support. The machine has all the features you need to complete any home décor or garment sewing project: 50 built-in stitches, three one-step buttonholes, automatic thread tension control, built-in needle threader and so much more. **(\$549, kmisinc.com)**

15. Indulge your inner cat lady with our **Fancy Felines Design Collection**. Even dog lovers cannot resist the cuteness of the six kitty profiles we've created. Each cat has its own distinct features and name: Ginger, Tuxie, Blue, Snowball, Tabby and Cinnamon. **(\$25.99/collection, \$4.99/individual, shopsewitall.com)**

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Embroidery Term

Glossary

Knowing the correct embroidery terms is important, especially for beginners who are just learning the ins and outs of machine embroidery. Use this glossary to familiarize yourself with terms and keep it on hand in your sewing room for easy reference.

A

Appliqué: applying one fabric piece to another fabric surface **(A)**. Appliqué adds a decorative effect to embroidery designs and reduces stitch count. Cut appliqué shapes prior to stitching using the precut or pattern method, or during the embroidery process using the trim-in-place method.



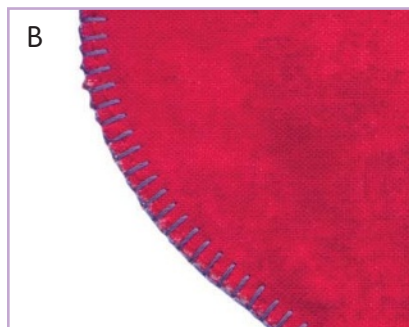
Auto Digitize: the ability of a software program to automatically convert artwork into an embroidery design. Some programs allow you to make manual changes to design fills and outlines.

Automatic Thread Cutter: the part of an embroidery machine that cuts threads at the end of the design or between color changes. Some machines also trim long jump threads between design elements.

B

Birdnesting: the loose buildup of needle thread on the hooped-fabric wrong side that resembles a bird's nest. It's usually caused by incorrect needle threading or thread tension.

Blanket Stitch: a decorative stitch usually used for outlining appliqué designs **(B)**. This stitch is also referred to as a buttonhole stitch or an "e" stitch since it resembles a capital "E."



Bobbin Tension: Bobbin tension is usually set tighter for embroidery than for conventional sewing to pull the needle thread to the wrong side. Most embroidery machines have a second bobbin case or are threaded differently for embroidery. Using the second bobbin case or threading path automatically tightens the bobbin with no further need for adjustment.

Bobbin Thread: thread specifically used in the bobbin. Embroidery bobbin thread is usually lighter weight than standard embroidery thread. This increases tension on the bobbin thread to pull the needle thread to the wrong side.

C

Centerlines: two perpendicular lines whose intersection is the exact center of an embroidery design. Often one of the lines is marked with an arrow indicating the design upper edge. Used for placement and alignment, they're marked on templates. If you're printing your own template, your software should allow you to include the centerlines.

Convert: the process of changing a design file type from one format to another. A computer program is necessary to accomplish this (see Format).

Customizing: the process of changing a design by adding lettering, combining other designs, enlarging or reducing the size or editing stitches (see Editing).

D

Density: how many stitches are in a design and how close together they are. Very dense designs may need to have stitches removed. Sparse designs, where the fabric can

be seen between stitches, may need a higher density. Some embroidery machines and most embroidery programs can adjust density.

Design File: contains the information an embroidery machine needs to stitch a design. They're either purchased or created using embroidery software. Each design file has a specific format created for different machine makes and models (see Format).

Design Template: a printed copy of a design with horizontal and vertical centerlines used to determine proper design placement. Templates may accompany a particular design but can also be printed using embroidery software **(C)**.



Digitize: manually entering points and stitches to create embroidery designs using a computer program. Digitizers begin with artwork and create the file necessary to turn the art into stitches.

Dongle: a security hardware device required to operate specific embroidery software programs. Dongles resemble USB flash drives. In order to open the software program, the dongle must be inserted into a USB port on the computer **(D)**.



E

Editing: the process of altering or modifying a design by adding or removing stitches, adding text or scaling up or down. A limited amount of editing is accomplished using embroidery machine editing features, but a computer program can reshape designs or objects and create new designs. Copyright rules apply when editing an existing design; refer to the design creator for details.

Embroidery Thread: thread used in the needle that's designed to withstand the high speeds of embroidery. Polyester embroidery thread is the most durable and is commonly used in the home market. Rayon, cotton and many other specialty thread types are also available.

F

Fancy Fill: a decorative stitch created when a specific pattern is formed within a filled area **(E)**.



File Extension: the three letters at the end of a file name that identify the design format (see Format).

Fill Stitch: a series of stitches or rows of stitches used to fill an area.

Float: fabric or stabilizer that's embroidered without being hooped. Floating stabilizer under the hoop can add security to very dense designs or be an immediate fix for a poor choice of stabilizer that can be added during stitchout without rehooping. Above the hoop, floating is used to prevent hoop burn (see Hoop Burn), to avoid hooping a delicate fabric and for creating appliques. Batting and other fabrics that are difficult to hoop due to thickness can also be floated.

Format: the language an embroidery machine uses to read a design. Each machine make has a specific format that's usually identified in the manual. Most purchased design collections are multi-formatted, which means they include many formats for each design. It's a good idea to check the design description before you purchase to make sure the format you need is included.

Free-standing Lace: a lace embroidery design that's stitched onto water-soluble stabilizer. Once the stabilizer is dissolved, only the thread is left, leaving a piece of lace that can be attached to projects as desired.

H

Hoop Burn: the hoop-shaped crease that shows on fabric after it's been removed from the hoop. Although usually temporary, delicate fabrics may have a permanent crease if the fabric is removed from the hoop without loosening the set screw on the outer hoop **(F)**.



Hoop Template: usually a clear plastic template that's placed inside the hoop when positioning a design. The template features grid markings as well as a horizontal and vertical centerline **(G)**.



Hoopless Embroidery: hooping the stabilizer and floating the fabric over it. The fabric is held in place by temporary spray adhesive or a specialty stabilizer, such as a paper-release adhesive, and applying the fabric over it. Use this method for hard-to-hoop items and fabrics that may suffer hoop burn.

I

In the Hoop: a project that's stitched to completion without unhooping it.

J

Jump Stitch: the long thread connecting one design portion to another. For best results, trim jump stitches between color changes if your machine doesn't do it for you.

L

Lettering: creating letters using embroidery. Most machines have built-in lettering capabilities.

Loading a Design: the method used to transfer a design into the machine. Newer machine models use a USB port, direct cable or wireless connection from the computer to the machine. Designs can also be loaded via CD, floppy disks or special data cards.

Lock Stitch: stitch formed by three or four consecutive stitches spaced close together. They're usually found at the beginning and end of a thread color or at the end of any element where a jump stitch is needed. The lock stitch prevents the thread from coming loose and is sometimes referred to as a tie off or tie-on stitch.

Looping: loops that are formed on the fabric right side as a result of incorrect needle threading or tension problems.

M

Mirror Image: reversing a design vertically or horizontally. This is usually done using machine editing features or a software program.

Motif: generally refers to an individual design.

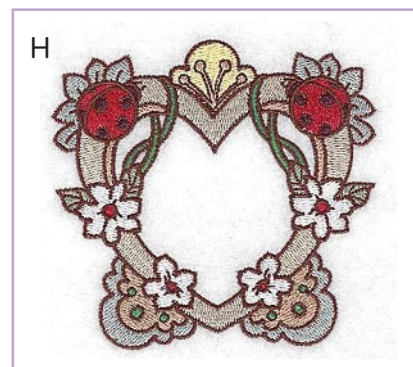
Multi-Hooping: splitting a design into segments that are stitched separately when a design is larger than an embroidery hoop or stitching field. A software program is necessary for this task.

N

Needle: the embroidery needle eye is larger than that of a conventional sewing needle of the same size. This allows the thread to pass through more easily and prevents fraying.

O

Outline Stitch: a stitch that outlines a design or a portion of a design. There are many types of outline stitches, including a single running stitch, triple stitch, stem stitch or satin stitch **(H)**.



P

Paper-Release Adhesive Stabilizer:

stabilizer that's hooped with the paper side up, the paper is removed, and then fabric is placed over the exposed adhesive surface. The stabilizer type is available in water-soluble, tear-away or cut-away forms **(I)**.



Proportional Resizing: sizing a design so the width and height are in direct proportion to the original size.

Pull Compensation: a component built into a design during the digitizing process to compensate for the push and pull on the fabric caused by the stitching process. Sometimes called push-pull compensation.

R

Registration: refers to the design and detail alignment. If design elements don't align properly, it's often a result of incorrect stabilization or digitizing.

Reverse Appliqué: a process by which the appliqué fabric is placed under the main fabric, rather than on top, and the main fabric is cut away to reveal the fabric beneath.

Rotate: Depending on the machine, designs can be rotated in increments of 45°, 90° or 1° units. A design can also be rotated in software programs.

Running Stitch: a straight stitch running between two points. This stitch is used as an outline or for adding fine details to a design.

S

Satin Stitch: a narrow, dense zigzag stitch that can be used as a design outline or as an independent design element.

Skew: distorting a design horizontally along either the upper or lower edge. A letter design that's skewed is italicized.

Stabilizer: a material placed behind fabric to stabilize it during embroidery and prevent the stitches from distorting the fabric. The most common stabilizer types are cut-away, tear-away and water soluble **(J)**.



Stem Stitch: a pattern where each stitch partially overlaps the stitch before it to one side, creating a twisted appearance. The stem stitch is used for thicker lines and for outlining.

Step Fill: sometimes referred to as a tatami stitch, this fill stitch features parallel rows of slightly offset stitching and is used to cover large areas. It takes its name from its resemblance to a woven rug **(K)**.



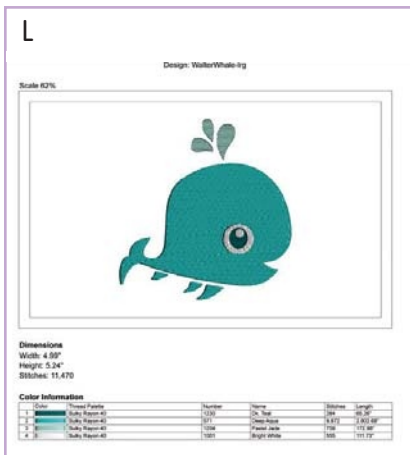
Stitch Count: the number of stitches in a given design. The higher the number, the longer the stitchout will take.

T

Temporary Spray Adhesive: an adhesive in an aerosol can that's used to adhere fabric to stabilizer or other fabric. Use in place of basting stitches or pins to keep fabric smooth while embroidering. Usually disappears in two to five days and is formulated not to gum up your needle or machine.

Tension: the tightness of the needle and/or bobbin thread. The proper balance between needle and bobbin thread is achieved when the needle thread is pulled to the fabric wrong side and no bobbin thread is visible on the right side.

Thread Chart: a list of thread numbers and colors that identify the portions within a design. It's usually included with a purchased design collection but can also be printed using embroidery software (**L**).



Topper: an additional stabilizer that's placed over the hooped fabric prior to stitching and is used with any fabric that has a nap, such as velvet, velveteen, corduroy or toweling. A topper prevents the stitches from sinking into the nap and gives the design a smoother appearance (**M**).



Triple Stitch: also known as a bean stitch for its slightly bulging shape. This stitch is a running straight stitch with each segment stitched three times. Thicker than a regular running stitch, it gives a line or outline a more prominent appearance.



Underlay: a pattern of stitches that are stitched prior to the actual satin or fill stitching in a design. An underlay is used to secure the fabric to the stabilizer and also reduces the puckering around the design.

USB: Universal Serial Bus connector transfers designs from the computer USB port to a USB port on a machine. ⓘ

DESIGNS

Image A: *Creative Machine Embroidery*, Teatime Collection; shopsewitall.com

Image B: Amazing Designs, Blanket Stitch 3; amazingdesigns.com

Image E: Pam's 3D Designs, Bunnies on a Swing; oregonpatchworks.com

Image H: Adorable Ideas, Hearts for Everyone Collection; adorableideas.com

Image K: Amazing Designs, All the Seasons Floral Border Collection; amazingdesigns.com

Image L: *Creative Machine Embroidery*, Sea Critters Collection; shopsewitall.com

SOURCES

Bernina of America provided the design template: bernina.com.

Bosal provided the heavyweight and tear-away stabilizer: bosal.com.

Brother International provided the bobbin and rayon thread: brother-usa.com.

Coats and Clark provided the variegated rayon thread: coatsandclark.com.

DMC provided the rayon embroidery thread: dmc-usa.com.

Floriani provided the Stitch N Wash water-soluble tear-away stabilizer: rnkdistributing.com.

Hilos Iris provided the rayon embroidery thread: hilosiris.com.

Husqvarna Viking provided the Eden Rose Limited Edition Machine: husqvarnaviking.com.

OESD provided the wash-away aqua film topper: embroideryonline.com.

Sulky of America provided the bobbin, metallic and rayon thread and the cut-away stabilizer: sulky.com.



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JANOME

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Exploring the Options

BY LISA SHAW

Twenty years ago, third party machine embroidery software programs were very limited. You purchased your machine and the software that went with it from your local dealer, and that was the end of the story. Today it is a very different situation. If you search for “machine embroidery software” online, the list seems to be never-ending. The amount of information and options available today can be overwhelming. To help make sense of the many programs, functions and features available and to pick the best software for your needs, keep the following considerations in mind.

TECHNOLOGY REQUIREMENTS

Start by assessing your technological needs. These items are the most important to consider because they impact the base decision and will help you narrow your choices.

- What operating system do you use?
- What format(s) does your machine read?
- How do you get an embroidery design from your computer to the embroidery machine?

- What other requirements does the software have?
- Does the software allow you to save the design in a way that your machine can access? Some machines require you to use specific software to communicate between it and the computer, while others use a specially formatted memory card.
- How many computers can you install the software on? If you use both a laptop and a desktop and want the software to be on both, verify your options.
- What type of authorization is used to run the program? Some programs require an active internet connection, a security device (aka dongle) or that you have the CD in the drive to run the program.
- What is the brand’s upgrade and update policy and history? Traditionally updates are free and include things like fixing bugs and minor program enhancements. Upgrades usually involve a version change, and this is normally associated with a fee. Some brands sell their software programs a la carte: instead of upgrading the entire program, they let you create the software suite that you want with the features you desire.

MONETARY INVESTMENT

Price is an important consideration—unless, of course, you just won the lottery. Set a budget and check out the options within that budget, but don’t waste money by settling and making a decision completely on cost.

LEARNING STYLE

Everyone learns in different ways. If you’re a manual reader, your priority should be downloading the manuals of the programs you’re considering before making your decision (many are available for free without buying the program). If you’re a social learner who likes in-person classes and one-on-one instruction, consider visiting your local machine dealers and sewing guilds to see what programs they use and teach. If online learning suits you best, seek out what is available for the software you’re considering and watch the videos, sign up for the webinars or join the program’s Facebook and other user groups.

FEATURES & FUNCTIONS

You’re very likely looking for machine embroidery software because you want to perform a specific task, whether it is to create a new design, alter an existing design, combine designs, etc. Make a very specific list of things you want to be able to do with your software. If you find that the majority of your desired functions have something in common—for example, they all involve lettering or other customizing—a modular program or singular focus program might be the best solution for you. Here are a few examples of common software tasks and functions, along with additional considerations to keep in mind.

SOFTWARE: FIND YOUR MATCH

I want to open the chicken design I bought online, change the colors to match my kitchen, print a template and color chart and embellish towels and placemats.

Look for software that allows you to customize embroidery designs. You'll want to know if the software lets you change colors. If so, can you select thread colors from the thread brands you have in your stash even if your format does not support them? Can you print an actual size template and thread change list? What printing options does the program have?

I want to add my son's name to an appliqué design and stitch it on an infant jumpsuit without any lumps and bumps.

To perform these steps, you'll need software that allows you to customize, merge or combine designs with lettering. Find out if the program you're considering comes with built in pre-digitized fonts. True Type fonts do not contain any stitch information so they would need to be digitized if you want to use them. What happens when combined designs overlap? Look for program functions that allow you to "remove hidden stitches" or "delete underlapping stitches" or has these as automatic functions.

I want to add a basting box because my machine does not do that.

When researching software, find out if this is an automatic function from a menu or preference, if you'll need to have generic hoop-sized basting boxes to merge in manually or if you have to create your own using digitizing functions.

I saw a gorgeous curly swirly alphabet design, and I would love to be able to use it to stitch names.

If you're interested in working with purchased fonts, make sure you know if you can add new fonts to the software program to use with the lettering tool. A stand-alone lettering program may have font packs available. Some programs allow you to install alphabet design collections to use as keyboard fonts while others have a mapping capability that would be ideal for those who want to type with their designs that look like letters. Some programs may not use the lettering tool with alphabet designs; instead, they have a special interface that lets you select letters in order with your mouse.

I purchased some lace designs that have little rosebuds, and I would love to combine them to make a lace edging for a wedding veil.


Zoom and precise positioning are key functions for this task. If the combined designs each have multiple colors, a color-sort automatic function would also be beneficial; at the least, you would need a way to manually sort the colors.

I want to create my own designs from pictures my kids drew.

Creating designs from scratch is called digitizing and is quite involved. You'll need to know enough to make decisions regarding where you want the stitches to go, their length and angle, what kind of underlay, what type of fill and much more. Consider learning more about the process of digitizing before making a final selection on software to suit your needs.

I would love to chop up purchased designs, move pieces around, combine bits and resize elements to make a design that is completely unique to me.

For this kind of advanced customization, research programs that have stitch editing. Some use a lasso or other configuration to select stitches to keep while other programs require you to erase what you don't want. Be sure to investigate the locking stitch function. When breaking up designs, does the software add a locking stitch or do you have to do this manually? If you're combining multiple designs, be sure that you have the ability to change colors and sort them so you don't end up with a two-color design that has 50 thread changes and 600 jumps to clip. Within the programs you're considering, are there limitations to enlarging and shrinking? Is the density recalculated based upon the new size or are the stitches just closer together or further apart? These are all things you'll want to know before making a final decision.

Organize the tasks you'd like to perform in order of importance and based on what you want to accomplish today, next week, next month or even next year, as it might make sense to spend a little more to get software you can grow into. Create an extensive future project list: you may not want to digitize right away, but that may become a goal later. 

Getting Started

BY LORI BAKER

Machine embroidery looks wonderful on clothes, home décor items and, yes, on quilts. An easy way to incorporate machine embroidery into your quilting is to quilt with machine embroidery designs.

Quilts are usually defined as having three layers, consisting of a top and a back with batting in between. If the back is seamed or pieced, there may be five or more layers at any one spot in the quilt. The right tools, techniques and supplies can help you achieve embroidery and quilting success.

When selecting thread, use the same criteria you'd use for other machine embroidery projects. If you want high sheen and the quilt will only be gently used, try rayon thread. Polyester thread is a little less shiny than rayon but stands up better to wear. Cotton thread is the least shiny of the three but is a great choice as far as ease of laundering and durability are concerned. Specialty threads can be fun, but be sure to stitch a sample before using them.


Match the needle you use to your fabric and thread type. If you're not using special thread or unusual fabric, start with an 80/12 microtex; change to another type or size if you're having trouble with skipped stitches or poor stitch formation. Remember to change needles after every project. When you're stitching through three or more layers, a fresh needle is the best way to ensure good stitch quality.

Adding a layer or more of stabilizer is the best way to prevent the embroidery from distorting the size and shape of your quilt. Choose your stabilizer based on the density of the design and the care the quilt will require. If it will be a washable quilt, you can use water-soluble stabilizer. If not, consider a tear-away stabilizer. Don't be afraid to use more than one layer of stabilizer if needed to avoid puckering.

Some embroidery machines have special hoops intended for use with thick layers like a quilt. If you can't hoop your quilt, hoop stabilizer and baste the quilt to the stabilizer.



Quilt batting can be very thin and flat—as thin as a layer of flannel—or it can be much thicker to create more loft. It varies by the look desired and the use of the quilt. Read the instructions on the batting packaging for recommendations on how close together the quilting designs should be.

While doing a test stitchout is always an important step, when working on a quilt, it's doubly important. With the extra variable created by adding layers, you'll want to be certain you have the right combination before starting on the actual quilt. Those little samples can be bound to make cute little mug rugs. 

SOURCES

Baby Lock provided the Destiny machine: babylock.com.

Warm & Plush batting was supplied by the Warm Company: warmcompany.com.

Featured fabrics include the Royal Tea collection by Connecting Threads: connectingthreads.com.

Featured fabrics include the Graceful Moments collection by Maywood Studio: maywoodstudio.com.

Madeira provided the thread used to stitch the sample: madeirausa.com.

QUILT BY DESIGN



When selecting embroidery designs for quilting, look for designs that are designated as such. However, don't limit your options. As a general guide, avoid high stitch density designs and focus instead on simple designs that feature open running stitch shapes. Or consider breaking complicated designs down into parts and use only the outline for your quilting. Consider picking designs that complement the overall quilt design or work with the theme of the main fabrics you're using.

Images courtesy of marthapullen.com.

Unique Technique



Want to learn more about cutwork? Grab the *Cutwork Basics* eBook from shopsewitall.com.

Cutwork

BY PAMELA COX

Dating back to 14th century Italy, cutwork embroidery involves cutting a section of fabric into a specific shape and then encasing the raw edges with either a satin or buttonhole stitch. For small areas, such as circles or ovals, finishing the cut edges is enough to hold the shape. However, larger areas must include Richelieu bars, or stabilizing staves, to insure that the intended open area holds its form **(A)**.

Today, this beautiful textile artform can easily be done on an embroidery machine, providing the same striking results. The model of embroidery machine is not important, but the type of embroidery design is.

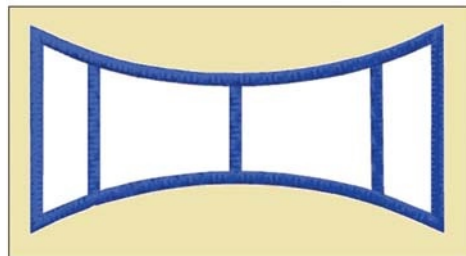
Quality embroidery designs always produce professional results with less frustration, and this is especially true

when replicating a technique originally done by hand. Quality cutwork designs require very specific elements, and professional digitizers take this into account. Specialty designs such as cutwork must follow the designer's original instructions and steps with limited customizing. In other words, when preparing to stitch cutwork, do not attempt to color sort, merge or change the order of color stops, as each step has a specific purpose.

A



Smaller open areas that can hold their shape only require a finishing stitch to cover raw edges.



Large open areas require Richelieu bars to ensure that the desired shape remains intact.

cutwork designs to proven applications. Experiment with your chosen design on a variety of fabric and stabilizer combinations, change the machine settings or try adding a lightweight fusible interfacing until you've found the perfect recipe for success.

A water-soluble stabilizer is a must for machine cutwork. There are various types, weights and textures available, but high quality water-soluble stabilizer will likely render the best results. Some of the thinner, plastic types may be hard to hoop or tear easily during the stitching process. However, these stabilizers may also prove to be perfect for floating under a cut-out area. For cutwork, a fabric-like stabilizer is best. It is easily secured in the hoop, strong, yet sheer (which often aids during the hooping process to keep fabric straight) and easily washes completely from the project.

When stitching, choose the smallest hoop that will accommodate the design. Fabric areas will be removed from the hooped area during the stitching process. Therefore the smaller an exposed area is, the more stable the overall design will remain.

It's important to understand the anatomy of a cutwork design. Like other kinds of specialty designs, these designs require multiple stitching steps. Step one involves the stitching of any flourish or accent that appears behind or underneath the finished cutwork design **(B)**. During step two, stitches will mark the area to be cut out. Remove the hoop from the machine, and use very sharp,

small scissors to cut only the layer of fabric from inside the placement lines **(C)**. Cut close to, but not through, the inside line. Leave the stabilizer intact. If for some reason the stabilizer is removed or compromised, simply float another piece on the backside of the hoop. During step three, the raw edges around the open shape are reinforced with decorative stitching, such as satin stitch, and any additional accents with ends that are tucked under the cutwork are added **(D & E)**.

There are cutwork designs available that incorporate cutting needles in the color stops. More like chisels than sewing needles, each color-coded needle has a different angle. No thread is used during these steps; instead, the needles cut through the layers, releasing fabric as well as stabilizer in a specific area. Often times two or more angles are needed to completely cut open an area. Any cutwork design can be successfully stitched even if the design includes these specialty needles as part of the stitching steps; simply hand-cut the sections out and forward through those steps on the machine. However, the reverse is not true: if a cutwork design has not been digitized to incorporate the specialty needles, do not try to use them.

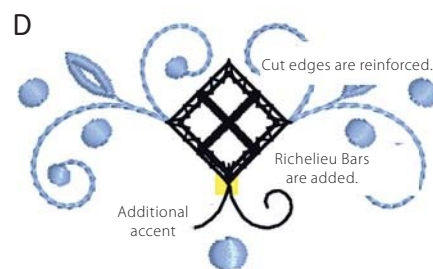
Depending on the size of the complete design, the cutting steps may repeat as small areas are cut out a little at a time to preserve the constitution of the overall design. Additional design accents not related to the cutwork may



Points within the black accent fall behind the final cutwork satin stitches.



Fabric inside the box is removed.




Additional accent



Finishing satin stitches



also increase the number of steps within the given embroidery design. But the actual cutwork steps remain consistent: mark the area, cut away the fabric and reinforce the raw edges **(F)**.

Traditionally cutwork was stitched in a single color, often times to match or coordinate with the shade of the base fabric. Modern trends have introduced color not only in contrasting design to fabric but also within a design itself, generating dramatic effects. Explore the many ways you can create unique table linens, garments, accessories and more by embellishing fabric with cutwork embroidery. 

DESIGNS

Floral cutwork designs (digital, red jersey sample, linen sample): My Fair Lady, Heirloom Cutwork Collection; myfairladydesigns.com

Other cutwork designs (denim sample, broadcloth): built-in designs on Husqvarna Viking Designer Epic; husqvarnaviking.com.

SOURCES

Sulky stabilizers are available at a variety of retailers: sulky.com.

Husqvarna Viking provided the Ultra Premier +™ software: husqvarnaviking.com.

FABRIC-WISE



Denim: Press denim onto self-adhesive stabilizer and baste around the design area to further secure it. Cut fabric by hand through the fabric layer only to preserve the stabilizer underneath.



Jersey: Press jersey onto self-adhesive stabilizer and use a heat-away topper to further stabilize before stitching.



Linen: To ensure the embroidery endures, use quality sheer stabilizer, and leave the stabilizer in place behind stitched elements on looser wovens like linen.



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Valentine's Gift Bag

BY LISA ARCHER

Make a fun little Valentine bag for your sweetie with this fast and easy in-the-hoop design.



Download the free ITH Valentine's Gift Bag from cmemag.com/freebies until Feb. 28, 2017. Find the design at shopsewitall.com after the expiration date.



Tip

Cut the pieces from four different fabrics to create a more varied look.

FABRIC CHOICES can make or break your in-the-hoop project. When embroidering text or monograms, stitch on a solid or a subtle print that allows the text to be in the spotlight. Using busy prints acts as a camouflage, hiding your lettering. The pretty pink batik used for this project lets the magenta-colored wording stand out.

MATERIALS

- + 6" square of Valentine-themed cotton print fabric
- + 1 fat quarter of coordinating solid or subtle print cotton fabric
- + Cut-away mesh stabilizer
- + $\frac{2}{3}$ yard of coordinating $\frac{3}{8}$ "-wide ribbon
- + 75/11 embroidery needle
- + 5x7 or larger hoop
- + Embroidery tape (See "Source.")
- + Fusible seam tape

PREPARE

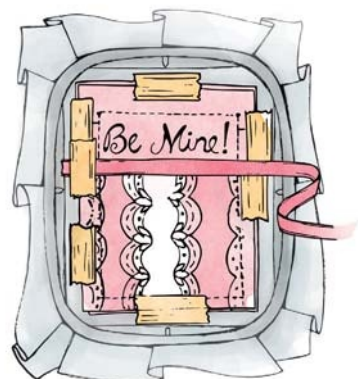
- Load the Valentine's Gift Bag embroidery design onto the machine.
- From the fat quarter, cut a 3"x6" rectangle, a 6"x14" rectangle and a 6"x8" rectangle.
- Fold the 6"x14" rectangle in half widthwise with wrong sides together; press.
- Hoop a piece of stabilizer.

EMBROIDER

- Embroider the first step to create a placement line on the stabilizer.
- Center the 6" square of print fabric right side up over the placement line; tape in place. Embroider the second step to tack down the fabric.
- Remove the tape from the top of the fabric square only. Place the 3"x6" rectangle over the hoop, right side down, aligning the top edge with the top of the print square. Tape in place along the sides. Embroider step three to tack down the fabric near the top.
- Flip the 3"x6" rectangle right side up toward the top of the hoop. Finger press the seam, then tape all three raw edges to the stabilizer.

- Embroider step four to tack down the fabric.
- Embroider step five to stitch the lettering.
- Cut the ribbon in half. Place one ribbon right side down just under the seamline between the two fabrics, aligning the left raw edge of the ribbon against the left edge of the fabric. Tape in place outside the seam **(A)**.
- Embroider step six to tack down the ribbon.
- Repeat, stitching step seven to place and tack down the second ribbon to the right side of the fabric.

A



B



- Fold the ribbon ends into the center of the fabric and tape in place to keep them away from the seams **(B)**.

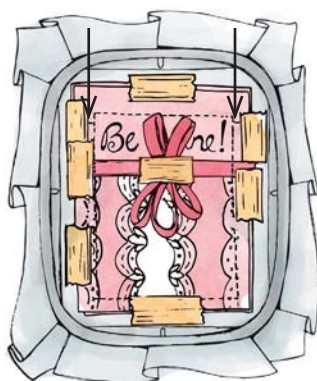
- Embroider step eight to create placement lines near the top of the project **(C)**.

- Place the folded 6"x14" rectangle over the project with the fold at the top. Align the folded edge just under the placement lines. Make sure the fold does not extend over the stitching line at the top of the project.

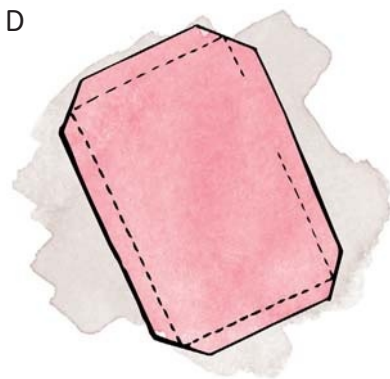
- Embroider step nine to tack down the fabric.

- Place the 6"x8" rectangle right side down over the project, making sure it covers all stitch lines. Embroider step 10 to complete the stitching.

C



D



FINISH

- Remove the project from the hoop. Remove the tape, then cut around the outside, leaving a 1/2" seam allowance, and clip the corners **(D)**.
- Turn the bag through the opening in the side so the embroidery is to the inside, poking out the corners.
- Use fusible seam tape to close the opening following manufacturer's instructions, then press.
- Turn the bag right side out through the top. Remove the tape to release the ribbon; press. ⓘ

DESIGN

Treat Bag: Download the In the Hoop Valentine's Gift Bag free from cmemag.com/freebies until Feb. 28, 2017. Find the design after the expiration date at shopsewitall.com.

SOURCE

Shop Sew It All carries Embroidery Perfection Tape: shopsewitall.com.





Learn how
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with machine
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Absolute Beginner

Machine Embroidery with Sara Gallegos

Each episode of this exciting new 24-video series will cover machine embroidery techniques, from basic set-up to project completion. Learn about products that make everything easier, faster and more fun. Plus build your confidence by trying different design types, fabrics and stabilizer combinations that lead to professional results.

Learn easy techniques to make your
projects extraordinary!



Host Sara Gallegos is a sewing and quilting educator and served as host of *Behind the Seams* and *My First Quilt*. She's a regular contributor to *Sew News*, *Creative machine Embroidery* and *Quilter's Newsletter* magazines.

Find more information and the streaming videos at QNNtv.com.
Download the entire series at shopsewitall.com.

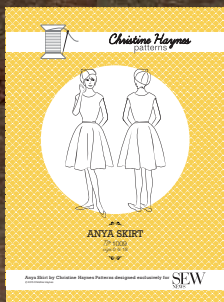
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Border Blooms Skirt

BY KATRINA WALKER

Most border embroidery designs are created for straight lines and corners. Break away from the straight and narrow by stitching a curved hand-embroidery-inspired border design along a fun circle skirt. Plus, add a flouncy ruffled petticoat for volume and style.



Purchase the exclusive Anya Skirt pattern by Christine Haynes at shopsewitall.com.





UHEN CHOOSING a design to fit a curve, avoid linear designs that have long, straight motifs. Instead, select designs that have a flow. Some geometric or angular designs are suitable as long as the design proportions are easily adjusted for the curved embroidery area.

Typically, it's easier to build your own curved border design from coordinating individual motifs, rather than working with a traditionally designed border. Look for a design collection that consists of elements that are easily combined, rotated and otherwise adapted to the embroidery area. A dense embroidery design prevents a garment with fullness and gentle folds to drape properly on the body. Soft, fluid fabrics require low-density designs for proper drape, such as running stitch designs. If needed, combine with lightweight thread for best results.

TEMPLATES

For a large-scale design, it's essential to use design templates to ensure the designs fit and flow with the garment.

If available, use embroidery software that creates a custom template or background. Take a photograph of the pattern piece, and then import it into the software. Input the pattern piece dimensions according to the software, which creates a full-size custom template. Arrange the designs on the screen over the template, and then separate the overall design into individual hoopings according to the software directions.

Whether or not embroidery software is used, always use paper templates to confirm and finalize the design placement. Print each design at full size with the vertical and horizontal centerline on the entire design. Position the garment on a flat work surface. Use lightweight double-sided tape or temporary spray adhesive to position the templates over the garment as desired. Once satisfied with the placement, mark the design centerlines onto the garment.

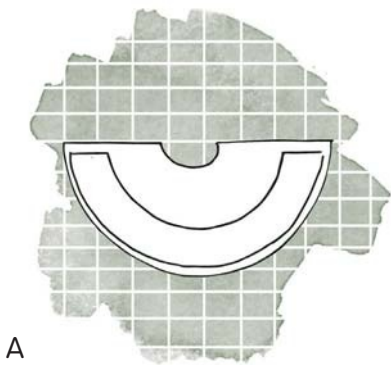
MATERIALS

- + Circle skirt pattern (such as Anya Skirt Pattern by Christine Haynes; "See Sources.")
- + Mediumweight twill fabric (amount according to pattern envelope)
- + 4 yards of mediumweight cotton woven fabric
- + Stabilizer: lightweight mesh cut-away & paper-release adhesive water-soluble
- + Thread: 30-wt. embroidery, all-purpose & bobbin ("See Sources.")
- + Removable fabric marker
- + Lightweight double-sided tape or temporary spray adhesive
- + Dental floss
- + Floral needlework embroidery design collection (see "Designs.")

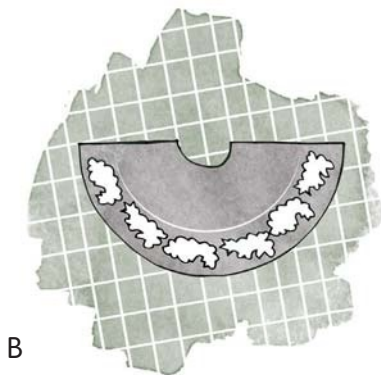


PREPARE

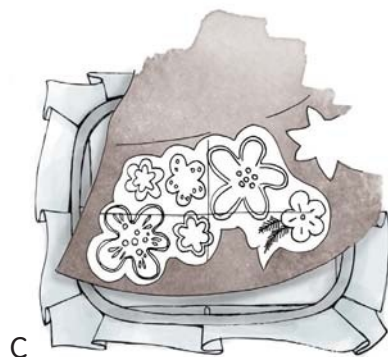
- Cut out the pattern pieces. Print or trace three copies of the skirt.
- Position one skirt pattern on a flat work surface. Draw a line 1" above and parallel to the skirt lower edge. Cut along the drawn line. Discard the 1" strip; designate the rest as the petticoat.
- Tape the remaining two skirt patterns together along the foldline to create one skirt half.
- Position the skirt pattern on a flat work surface. Mark the hem depth and side seam allowances according to the pattern guidesheet. Mark 6" above and parallel to the marked hemline. Designate as the embroidery area **(A)**.
- Print out enough paper design templates to fill the embroidery area. Arrange the templates over the skirt pattern in the embroidery area as desired. Mark each design horizontal and vertical centerline. Once satisfied, take a photo for reference.
- From the twill fabric, cut two skirts and four waistbands. Transfer all the pattern and design markings, side seam allowance and embroidery area. Designate one skirt as the front and the remaining as the back.
- Measure the petticoat-pattern lower edge, and then multiply by four; record. Multiply the recorded measurement by six; record as the ruffle length.
- From the cotton woven fabric, cut two petticoats on the fold. Cut as many 4"-wide strips as needed to achieve the ruffle length, piecing together the strips as necessary. Designate one strip long edge as the upper edge.
- Position the twill skirt front right side up on a flat work surface. Position each design template over the corresponding design markings using lightweight double-sided tape or temporary spray adhesive to secure **(B)**.
- Repeat to place design templates on the skirt back.



A



B



C

EMBROIDER


- Position a piece of mesh cut-away stabilizer on a flat work surface. Position a piece of paper-release adhesive stabilizer paper side up over the cut-away stabilizer. Hoop both pieces as one layer.
- Score just the paper inside the hoop perimeter, and then gently remove the paper backing to reveal the adhesive.
- Mark the hooped stabilizer vertical and horizontal center using a removable fabric marker.
- Position the skirt front right side up over the stabilizer, centering the first design within the hoop and aligning the horizontal and vertical lines. Gently press the fabric onto the stabilizer to secure **(C)**.
- Place the hoop onto the machine. If available, use the machine alignment tools to perfectly center the design on the machine. Remove the design template.
- Embroider the design. Remove the hoop from the machine and trim the jump threads.
- Remove the fabric from the hoop. Carefully remove the excess stabilizer from each design.
- Repeat to embroider the remaining designs on the skirt front and back.

Tip

Use lightweight mesh cut-away stabilizer, which is soft & flexible, to provide support over time without compromising fabric drape.

CONSTRUCT

- Stitch the skirt front and back along the side seams with right sides together, leaving the zipper opening free; press open.
- Stitch the petticoat front and back along one side seam; press open. Stitch the remaining side seam, leaving the zipper opening free; press open.
- Serge-finish the ruffle-strip lower edge. Or double-fold the lower edge $\frac{1}{4}$ " toward the wrong side, press and topstitch using a scant $\frac{1}{4}$ " seam allowance.
- Zigzag stitch over a length of dental floss along the ruffle-strip upper edge. Pull the dental floss to gather the ruffle edge to match the petticoat lower edge, evenly distributing the gathers. If desired, use a ruffling foot or gathering foot to gather the ruffle long edge.
- Stitch the ruffle-strip short ends with right sides together; press open.

- Stitch the ruffle upper edge to the petticoat lower edge with right sides together; press open the seam allowances.
- Press the petticoat zipper-opening seam allowances toward the wrong side.
- Position the skirt wrong side over the petticoat right side, aligning the zipper openings, side seams and waistlines; pin. Baste along the waistline.
- Insert the zipper and waistband according to the pattern instructions, making sure the petticoat zipper-opening edges are away from the zipper.
- Hem the skirt according to the pattern instructions.
- If desired, hand stitch the petticoat zipper-opening edges to the zipper. 

DESIGNS

Floral needlework embroidery design collection: #453 Floral Needlework by Pfaff; pfaff.com

SOURCES

Shop Sew it All carries the Anya Skirt Pattern by Christine Haynes: shopsewitall.com.

Superior Threads carries So Fine! #30 embroidery thread: superiorthreads.com.

SVP Worldwide provided the Inspira Aqua Magic Plus stabilizer, Inspira "No Show" Mesh Cut-A-Way stabilizer and Pfaff Creative Sensation Pro machine: svpworldwide.com.

Purr-fect Patchwork Purse

Stitch a fun patchwork purse adorned with cute cat faces.

BY CHARISE RANDELL
SAMPLE BY KATE VAN FLEET



Download the Ginger Cat embroidery design from cmemag.com/freebies until

Feb. 28, 2017. Find the design after the expiration, and the rest of the collection, at shopsewitall.com.

MATERIALS

- + ¼ yard of solid pink quilting cotton
- + ⅛ yard of solid orange quilting cotton
- + ½ yard each of solid gray & print quilting cotton (See “Sources.”)
- + ⅓ yard each of muslin & batting
- + 1 yard of lightweight interfacing
- + Paper-release water-soluble adhesive stabilizer
- + Thread: all-purpose & rayon embroidery
- + Temporary spray adhesive (optional)
- + ¾” bias tape maker (optional)
- + Cat-themed embroidery designs (approximately 1¾”x2¼”; see “Designs.”)

CUT

- Download the Diamond Patchwork Purse pattern from cmemag.com/freebies until Feb. 28, 2017. Find the pattern after the expiration at shopsewitall.com.
- From the pink fabric, cut seven 3½” squares, one 3⅞” square and one 2½”x24” rectangle for the gusset.
- From the orange fabric, cut two 3⅞” squares and two 3½” squares.
- From the gray fabric, cut two linings, two 3⅞” squares and one 2½”x23½” rectangle for the lining gusset.
- From the cat print fabric, cut seven 3½” squares, one 3⅞” square, two 2”x22½” rectangles for the handles, two 1½”x10” bias strips, four 1”x9¼” bias strips and one 5½”x8½” rectangle for the pocket.

- From the batting, cut two 9½”x13¾” rectangles and one 2½”x24” rectangle.
- From the muslin, cut two 9½”x13¾” rectangles and one 2½”x24” rectangle for the gusset.
- From the interfacing, cut two linings, four 1”x9¼” strips, two 2”x22½” rectangles and one 2½”x23½” rectangle.

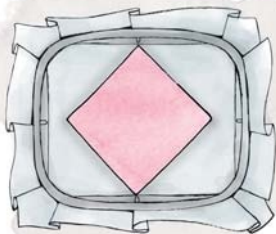
Find the exclusive
Fancy Felines
collection at
shopsewitall.com.

Tip

Fussy-cut the cat print squares to center the cats in the diamond shape.



A



EMBROIDER

- Choose six cat designs or one to embroider six times. Download the featured Ginger Cat design at cmemag.com/freebies for free until Feb. 28, 2017. Find the design at shopsewitall.com after the expiration date.
- Load the first design into the embroidery machine.
- Use the smallest hoop possible for the chosen design. Hoop a square of stabilizer with the paper side facing up. Score the paper within the hoop, and then tear away the paper within the hoop only.
- Place one 3½" pink square on point right side up in the hoop center, aligning each point with the centering marks on the hoop **(A)**. Place the hoop onto the machine. Use the baste-in-the-hoop function to baste the fabric to the stabilizer for extra security in addition to the adhesive.
- Embroider the design, clipping jump threads with each thread change.
- Remove the hoop from the machine. Carefully cut away the excess stabilizer beyond the design perimeter. Use a cotton swab tip

dipped in water to remove the residual stabilizer.

- Press the design from the fabric wrong side.
- Repeat to embroider five additional cat designs (or the same design) onto five remaining 3½" pink squares.

PIECE

Use ¼" seam allowances unless otherwise noted.

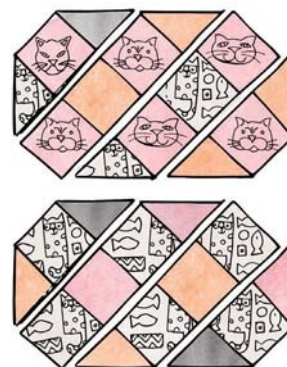
- Following the manufacturer's instructions, fuse the interfacing to the lining wrong sides, the 1"x9¼" bias strips, each handle rectangle and the gray lining gusset rectangle.
- Cut all 3⅞" squares in half diagonally to create two equal triangles.
- Arrange the squares and triangles in rows for both panels. Stitch each row by sewing the squares and triangle edges right sides together **(B)**. Press the seams for each row in opposite directions.
- Stitch the rows together, nesting the seams **(C)**. Press open the seams.
- Place one large muslin rectangle right side down on a flat surface. Place one batting rectangle over the muslin, and then place the embroidered

Tip

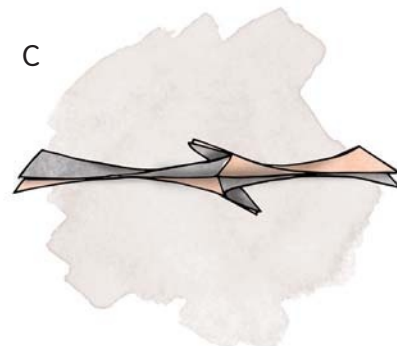
Don't have paper-release adhesive stabilizer?

Use a lightweight tear-away variety and adhere the fabric square using temporary spray adhesive.

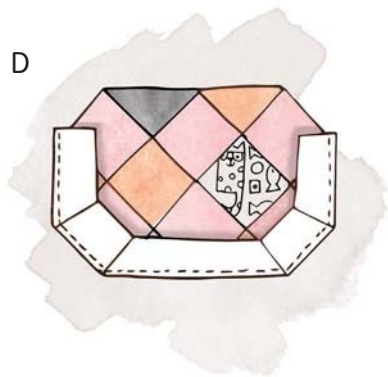
B



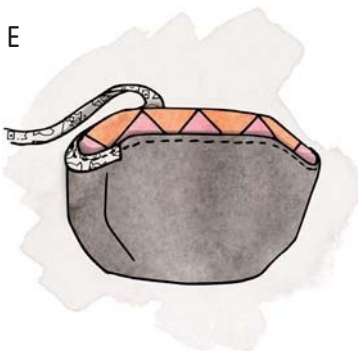
C



D



E



purse panel right side up over the batting. Secure the layers using pins or temporary spray adhesive.

- To quilt, topstitch each embroidered square $\frac{1}{4}$ " from the seams.
- Baste the panel perimeter $\frac{1}{8}$ " from the edge. Trim the excess muslin and batting to match the panel.
- Repeat to layer, quilt and trim the remaining (back) purse panel, topstitching each print fabric square $\frac{1}{4}$ " from the seam.
- Place the muslin gusset rectangle right side down on a flat surface. Place the batting rectangle over the muslin, and then place the pink gusset rectangle wrong side down over the batting. Secure the layers using pins or temporary spray adhesive.
- Draw a line lengthwise down the strip center, using a removable fabric marker. To quilt, stitch along the line, and then stitch $\frac{1}{2}$ " on each side of the center stitching line. Trim the strip to $23\frac{1}{2}$ " long. Set aside the gusset.

CONSTRUCT

- Mark the gusset $7\frac{1}{2}$ " from both short ends. With one purse panel and the gusset right sides facing, match the marks with the purse-panel lower corners; pin.
- Stitch from the gusset side, beginning at the upper edge and pivoting at each corner. Repeat to stitch the second purse panel to the opposite gusset edge **(D)**.
- Fold the lining pocket rectangle in half widthwise with right sides together. Stitch the sides and lower edge, leaving a 3" opening for turning. Press the seams, clip the corners and turn right side out; press.
- Center the pocket folded upper edge $2\frac{1}{2}$ " from one lining-panel upper edge; pin.
- Edgestitch the pocket sides and lower edge, closing the opening with the stitches.
- Mark the lining gusset $7\frac{1}{2}$ " from each short side. Stitch to the lining panels per the outside panels. Press open the seams.
- Place the lining inside the purse with wrong sides together. Align the upper edges and seams; pin. Baste the upper edge. Turn the bag wrong side out.
- Make $\frac{3}{8}$ " double-fold bias tape using the bias strips and bias tape maker. Or press the strips in half lengthwise with wrong sides together; unfold, and then press each long edge to meet at the center foldline.
- Fold one 10" bias strip in half widthwise; press, and then unfold. Align the center foldline with the gusset center quilting line, with right sides together. Pin the purse upper edge along the angled section **(E)**.



Ginger Cat



Cinnamon Cat



Blue Cat



Snowball Cat



Tabby Cat



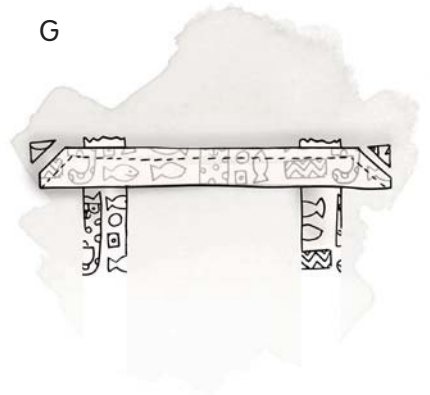
Tuxie Cat



F



G



- Stitch the binding to the purse. Wrap the binding around the purse raw edge toward the purse front; edgestitch the binding along the long-edge fold. Repeat to bind the opposite side using the remaining 10" bias strip. Trim the binding ends even with the free purse edge.
- Fold the handles in half lengthwise; press, and then unfold. Fold the long raw edges to meet at the center foldline; press. Edgestitch both long edges.
- Place one short bias strip right side up on a flat surface. Mark 1" from the left short end along the upper edge. Align one handle end left corner with the mark, aligning the raw edges; pin. Repeat to mark the right side, align the other end of the handle and pin, making sure the handle isn't twisted.

Baste in place a scant $\frac{1}{4}$ " from the upper edge (**F**).

- Position another short bias strip right side down over the first, sandwiching the handles; pin.
- Draw a 45° line connecting the handle/upper edge overlap and the lower corner. Repeat to mark the opposite side.
- Starting at the lower edge, stitch along the drawn lines and across the upper edge, pivoting at the corners. Trim $\frac{1}{4}$ " from the angled seams (**G**). Clip the corners, and then turn the bias strips right side out; press.
- Press one binding raw edge $\frac{1}{4}$ " toward the wrong side. Align the remaining binding raw edge and purse lining upper edge, with right sides facing; stitch.

- Wrap the binding around the purse raw edge toward the front, tucking the angled purse edges into the angled binding ends; edgestitch, and then press.

- Repeat to add handles and bind the opposite purse side.

- Turn the purse right side out; press. ⓘ

DESIGNS

Ginger Cat, Tuxie Cat, Snowball Cat, Blue Cat, Tabby Cat and Cinnamon Cat: CME, Fancy Felines Embroidery Design Collection: shopsewitall.com.

SOURCES

Riley Blake designs provided the Smarty Cats Cream, Cotton Shade Sunrise, Cotton Shade Tutu and Basic Shade Slate fabrics used for the featured project: rileyblakedesigns.com.

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Everlasting Glove

BY SANDRA GEIGER

'Tis the season for all things velvet-soft. Stay warm and stylish in embroidered velour gloves. Plus, learn a variety of techniques for working with stretch velour fabric.



MATERIALS

- + Unlined glove pattern (such as Vogue 8311, view A)
- + Stretch velour fabric, interfacing & notions (amount according to pattern envelope)
- + Stabilizer: clear water soluble & paper-backed adhesive water soluble (See “Sources.”)
- + Temporary spray adhesive
- + Thread: 40-wt. rayon embroidery & matching all-purpose
- + Size 80/12 stretch or ballpoint needle
- + Removable fabric marker
- + Pattern or tracing paper
- + Pressing cloth or velvet board
- + Walking foot
- + Vertically-symmetrical leaf embroidery design (approximately 3”x8”; see “Design.”)

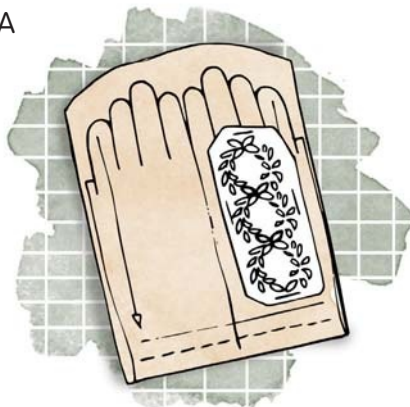
Tip

Add an extra layer of sparkle with metallic thread or rhinestones.

PREPARE

- Prewash and dry the fabric according to the fabric bolt directions.
- Cut out the pattern pieces. Trace a copy of the glove onto paper, transferring all markings.
- Download the leaf embroidery design at sandrageiger.com. Load the design onto the embroidery machine.
- Print a design template. Cut out close to the design perimeter.
- Position the template vertically right side up over the traced pattern, centering the template between the thumb opening and right edge and aligning the template and thumb-opening upper edges. Mark the design center and outer edges **(A)**.
- From the velour, cut two squares 3” larger than the glove pattern perimeter.

A



EMBROIDER

- Thread the needle and bobbin with embroidery thread.
- Center the glove pattern over one velour square with the nap running toward the fingertips; pin.
- Trace the pattern outline and design placement markings using a removable fabric marker. Remove the pattern from the fabric.
- Hoop a piece of paper-release adhesive stabilizer with the paper side facing up. Score the paper inside the hoop perimeter, and then gently remove the paper backing to reveal the adhesive.
- Position the velour square right side up over the adhesive, aligning the design center within the hoop. Gently press the fabric onto the stabilizer to secure, being careful to not pull or distort the fabric.
- Spray a piece of clear water-soluble stabilizer with temporary adhesive to use as a topper. Center over the embroidery area; finger-press to secure.
- Use the baste-in-the-hoop feature to secure the layers, if available. Or pin or tape the stabilizer to the lower layers outside the embroidery field.
- Place the hoop onto the machine. Embroider the design. Remove the hoop from the machine. Trim the jump threads and remove the basting stitches.
- Remove the fabric from the hoop. Carefully lift away the stabilizer from the fabric wrong side, working from the outer edge toward the design.

- Dip a cotton swab or small paintbrush in water, and then trace the design perimeter to wet the stabilizer. Gently lift the stabilizer from the design perimeter. Don't tear the stabilizer from the design, as it damages the stitching and distorts the designs.
- Position the embroidered square right side up on a flat work surface. Trace the design perimeter with a straight pin to score the topper. Gently remove the topper from the design. Repeat to remove as much topper as possible from the design interior.
- Remove the remaining stabilizer and topper following the manufacturer's instructions. Lay flat to dry.
- Repeat to embroider the remaining velour square, flipping the pattern to create a left glove.

Tip

Hand baste or hand stitch small areas, such as the thumb pieces or finger gussets.

CONSTRUCT

- Position the right-glove square right side up on a flat work surface. Position the glove pattern over the square, matching the design centers and outer edges; pin. Trace the thumb opening. Cut out the pattern, but not the thumb opening.
- Staystitch close to the thumb opening, then cut it out.
- Repeat to cut the left glove from the left-glove embroidered square.
- Cut the remaining glove pieces from the velour fabric.
- Construct the gloves following the pattern guidesheet. ⓘ

DESIGN

Leaf design; sandrageiger.com

SOURCES

Shop Sew it All carries Sulky Super Solvy and Sulky Sticky Plus: shopsewitall.com.

Sulky carries KK2000 temporary spray adhesive: sulky.com.

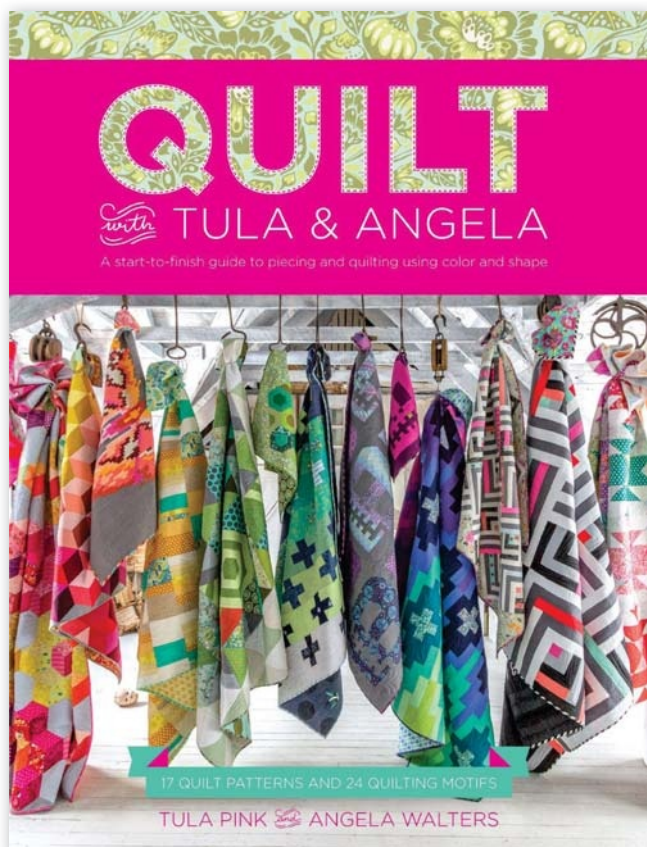
Vogue Patterns carries V8311: voguepatterns.mccall.com.



STRETCH VELOUR SKILLS

Discover must-know skills to easily work with stretch velour.

- Purchase extra fabric to account for shrinkage and cutting with the nap.
- Test the chosen removable fabric marker on a fabric scrap to make sure the ink is visible on the fabric right side, but also disappears when removed.
- Use more pins than usual during cutting and stitching because velour tends to easily slip and shift.
- Use a thick press cloth or velvet board when pressing velour, but press as little as possible.
- Stretch velour doesn't require seam finishing because it doesn't fray.
- Select a size 12/80 stretch or ballpoint needle.
- Install a single-hole or straight-stitch throat plate on the sewing machine to prevent velour from being pushed down into the machine during stitching.
- Use a walking foot, single-hole or straight-stitch presser foot. Use a clear presser foot to accurately stitch narrow seams.
- Decrease the presser foot tension. (Some machines have sensors that automatically adjust the presser foot tension.)



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His & Hers

BY LISA SHAW



Mrs and Mrs

Embroider a romantic design to adorn your pillowcases. Learn how to adjust for the special challenges of embroidering on ready-made pillowcases and discover a technique for dividing and aligning a design for multiple hoopings.

MATERIALS

- + Two ready-made pillowcases
- + Embroidery software
- + Liquid stabilizer
- + Spray starch
- + Self-adhesive water-soluble stabilizer
- + Temporary spray adhesive
- + Embroidery thread
- + 75/11 embroidery needle
- + Removable fabric marker
- + Two thumbtacks
- + “Mr and Mrs” embroidery design (approximately 2½"x9"; see “Design.”)

Tip

Some software programs have an alignment line function. If yours doesn't, add vertical lines in a basting stitch.

PREPARE

Note: The featured "Mr and Mrs" design is approximately 2½"x9". If you don't have a hoop big enough to stitch the design in one hooping, use embroidery software and the following instructions to split it into three 4"x4" hoopings. If you have a large enough hoop, skip ahead to prewashing the pillowcases.

- Download the "Mr and Mrs" embroidery design from cmemag.com/freebies until Feb. 28, 2017. Find the design after the expiration at sew-bubbles.com.
- Load the design into your embroidery software program.
- Add vertical alignment lines between each word. It's okay if some details of the "Mr" and "Mrs" designs overlap the "and" section **(A)**. Copy and paste each alignment line so there are two identical lines layered on top of each other.
- Select the "Mr" design and one adjacent alignment line, and then use the cut function to remove them from the design. Open a new design and use the paste function to insert the design and alignment line. Save the file.
- Repeat to cut and paste the "Mrs" design and one alignment line into a new file; save.



- Repeat to cut and paste the “and” design along with two alignment lines—one on each side—into a new file; save.

Tip

This project can also be embroidered in two 5x7 hoopings. Using the same alignment technique, embroider “Mr and” in the first hooping and “Mrs” in the second, centering the “and” over the centerlines.

- Add a basting box around each design. Reorder the steps on the “and” design so that the basting line stitches first, the design stitches next and the alignment lines stitch last. Reorder the steps on the “Mr” and “Mrs” designs so that the alignment lines stitch first, then the basting box and finally the design.
- Turn on the centerlines and print the design templates. Match the templates, aligning the horizontal center marks and the alignment lines; tape together. The three templates together should match the original design.
- Prewash the pillowcases. Press the pillowcase band by lifting and replacing the iron; don’t move it across the fabric.
- Following the manufacturer’s instructions, treat the areas to be embroidered and the fabric around it with liquid stabilizer; press the area and let the stabilizer dry completely. Check the fabric; it should have a stiff, paper-like quality. If it doesn’t, add starch and press again until the proper stiffness has been achieved.



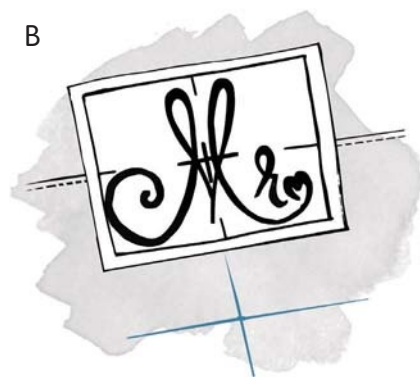
Tip

Isolate the “Mr” and “Mrs” sections of the design and stitch each on a pillowcase for a His & Hers set.

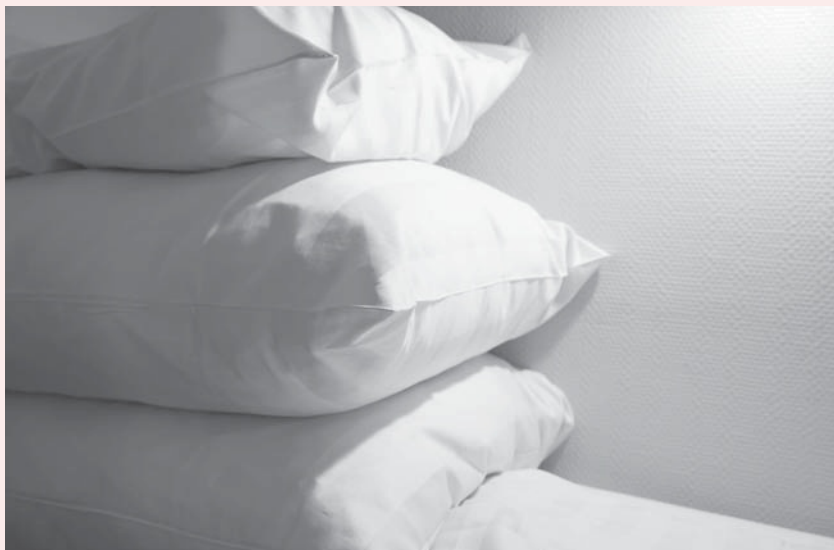
EMBROIDER

- Fold one pillowcase in half lengthwise, matching the seamline to the opposite fold; crease gently. Designate the crease as the vertical centerline.
- Locate and mark the horizontal centerline using a removable fabric marker. Center the template on the cross mark to audition the design placement. Check the area just below the seamline and feel for the seam allowance underneath it. If necessary, adjust the placement so the design won’t stitch over the seam allowance and re-mark **(B)**.
- Hoop a piece of self-adhesive water-soluble stabilizer. Score the paper and remove it within the hoop. Center the pillowcase edge over the hoop with the cross marks in the center; finger press to secure.

B



PILLOWCASE PERFECTION



- Load the “and” design into the machine. Place the hoop in the machine and stitch the basting box, design and alignment lines. Remove the hoop from the machine, the pillowcase from the stabilizer and the stabilizer from the hoop.
- Hoop a new piece of self-adhesive water-soluble stabilizer.
- Load the “Mr” design into the machine. Place the hoop into the machine and stitch the first step only to stitch the placement line. Remove the hoop from the machine.
- Place the hoop on a flat surface. Score the paper and carefully remove it from the stabilizer. It doesn’t matter if the thread pulls out as long as you can still see the holes the needle left in the stabilizer.
- From the underside of the hoop, push the thumbtacks through the holes in the stabilizer at each end of the placement line. Align the pillowcase over the hoop, piercing the fabric with the thumbtacks at each end of the left placement line and sliding it down to the bottom of the shaft. This will ensure that the lines on the stabilizer and fabric match perfectly. Finger-press to secure the fabric to the stabilizer.
- Remove the thumbtacks and place the hoop into the machine. Stitch the rest of the design.
- Repeat to align and stitch the “Mrs” design to the right side of the “and” design.
- Remove the hoop from the machine and unhoop the stabilizer. Remove the basting and alignment stitches.
- Repeat to embroider the second pillowcase.
- Remove the self-adhesive water-soluble stabilizer and the liquid stabilizer following the manufacturer’s instructions. 🧵

When looking to embellish ready-made pillowcases, consider these things to achieve professional-looking results.

- Prewash the pillowcases to remove any sizing and allow any shrinkage to happen. There may also be manufacturing flaws, so check the grain for straightness; if it’s off, consider choosing a different set of pillowcases to embroider.
- The pillowcase border is usually two layers of fabric, which can be a very shifty “canvas.” Create stability using liquid stabilizer and starch. Press to stiffen the fabric so neither layer will shift during embroidery.
- Be sure to press and not iron. When ironing, fibers can shift back and forth and cause distortion. With liquid stabilizer, distortion may only become obvious once the stabilizer has been washed away.

- Because the embroidery is going on the edge, a pillowcase can’t be hooped in a traditional manner. The easiest solution is to float the pillowcase over the hoop.
- The type of stabilizer depends on the design and the weight of the fabric. A mediumweight tear-away water-soluble stabilizer is generally good for lettering on pillowcases, which are similar in weight to quilter’s cotton. If you are embroidering a denser, more stitch-heavy design, you may need to choose a heavier cut-away stabilizer instead.
- Use a new needle. A 75/11 embroidery needle is a good general choice. However, bed linens with high thread count may not like the rounded tip of the embroidery needle. If puckering occurs with a new embroidery needle, switch to a microfiber size 70 needle.

DESIGNS

“Mr and Mrs” design: Download the design from cmemag.com/freebies until Feb. 28, 2017. Find the design after the expiration date at sew-bubbles.com.

SOURCES

Embrilliance provided the embroidery software: embrilliance.com.

Bolder Shoulders

BY KIM SABA

Use individual freestanding lace designs to add a designer accent on a ready-made blazer. Plus learn essential techniques for embroidering with metallic thread.



Hone your outerwear skills with the **Jacket Perfection eBook**, available at shopsewitall.com.



MASTER METALLICS



Discover tips and tricks to easily embroider with metallic thread.

- Purchase quality metallic thread that doesn't easily kink. It shouldn't be too rough or bumpy when run through your fingers.
- Lower the thread tension to accommodate the thread and prevent shredding.
- Always select a metallic machine needle. The larger eye allows the thread to easily pass through during stitching.
- Position the thread spool on a vertical spool to relax the thread and prevent twisting and breakage. If no vertical thread holder is available, place the spool in a coffee mug next to the machine.
- If using metallic thread in the needle and bobbin is too bulky or causing breakage, select a matching 40 wt. rayon embroidery or invisible thread for the bobbin.
- Decrease the embroidery machine speed as low as possible to prevent breakage.

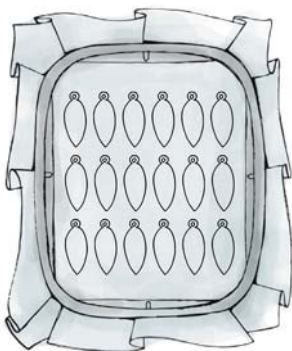
MATERIALS

- + Ready-made blazer, collarless or with shawl lapel
- + Water-soluble stabilizer
- + Polyester gold metallic embroidery thread
- + Needles: size 75/11 metallic & hand sewing
- + Freestanding lace feather charm design (approximately $\frac{5}{8}$ "x2"; see "Design.")

EMBROIDER

- Load the feather design onto the embroidery machine. Copy the design as many times to fill the largest hoop size, up to 30 feathers, leaving approximately $\frac{3}{4}$ " between each design **(A)**.
- Hoop two pieces of water-soluble stabilizer. Thread the needle and bobbin with metallic thread. Place the hoop into the machine.
- Decrease the machine speed to half. Embroider the design. Remove the hoop from the machine and the stabilizer from the hoop.
- If needed, repeat to embroider more designs to achieve a total of 30 feathers.
- Trim any loose threads. Remove the stabilizer from the designs following the manufacturer's instructions; let dry.

A

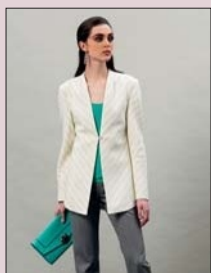


PATTERN POSSIBILITIES

Discover perfect sewing patterns to stitch your own custom blazer to embellish.



Vogue 9039



Vogue 8910



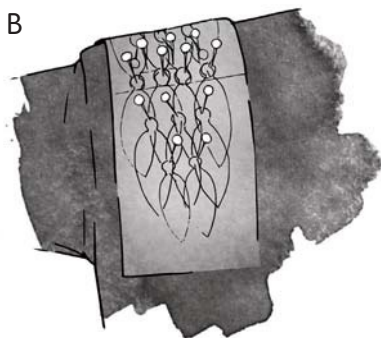
Kwik Sew 4104



Burda Style 6782



Grainline Studio
Morris Blazer



CONSTRUCT


- Download the placement templates from cmemag.com/freebies; cut out each along the armhole line. If available, place the blazer on a dress form.
- Position the left-shoulder template over the blazer left shoulder, aligning the shoulder and armhole seamlines; pin.
- Place pins through each template dot **(B)**. Gently pull the template over the pins, leaving them in place on the blazer.

Tip

Use flathead pins to position the template on the blazer so the template can slide off more easily.

- Thread a hand sewing needle with a single strand of metallic thread. Position one feather over the first dot, aligning the charm hole over the pin. Remove the pin and whipstitch the charm hole onto the blazer, leaving the remaining feather perimeter free.
- Repeat to hand stitch a feather to the second through fifth dot, overlapping the feathers according to the template **(C)**.
- Repeat to hand stitch a feather to the sixth through ninth dot.
- Position one feather over the tenth dot, slipping the charm underneath the sixth and seventh feathers. Remove the pin and hand stitch the

charm hole onto the blazer. Adjust the sixth and seventh feather edges so they lay over the tenth feather.

- Repeat to stitch a feather to the eleventh and twelfth dots **(D)**.
- Hand stitch each feather perimeter to the blazer using a slipstitch, beginning with the first feather and ending with the fifteenth feather. Make sure the feathers overlap according to the template.
- Repeat to stitch the remaining feathers to the blazer right shoulder using the right shoulder template. 

DESIGN

Feather (Lace): Chic Charms, Urban Threads; urbanthreads.com.

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What We Love:

Butterflies



Butterfly motifs are appearing on fabrics, bags, shoes, quilts and linens. When embroidered in matching thread for a tone-on-tone look, the butterfly takes on a vintage look. When made freestanding, the butterfly appears to float and is easily placed on a headband, pin or made into an ornament.



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